

THEM!

MARS BEM's PLAYERS THE 50s ROGER CORMAN

THEM! CONTENTS

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Welcome to the first issue of THEM! - the new bi-monthly sci-fi nostalgia magazine aimed at fans of those timeless '50s & '60s sci-fi/horror flicks. In this and all forthcoming issues, you will find in-depth articles and genre listings of the feature films, B movies (and grade Zs!) of that exciting age. Aliens, atomic mutations, ocean monsters, robots, space invasions, zombies, ghouls, space women, astro wars, mad scientists, time machines, outer (and inner) space, prehistoric times and future worlds will all be featured. There is a noticeable gap especially in the U.K. market for a magazine that deals primarily with this wonderful era, and I will endeavour to place THEM! comfortably into that niche.

In-depth film features will contain a concise run-down of the story, special effects techniques, and all the necessary details concerning the cast, production credits, promotional items and its availability on video. Reviews will not be carried out in a critical manner, nor shall they attempt to inject art into films that provide only enjoyable escapism. Unlike many other film review publications, THEM! will not inflict pointless 'star' ratings upon movies. The facts will be stated and the film shall be left for you to decide its merit on the basis of your own personal preferences.

Anyway, we'd like to hear from any sci-fi associations out there in the big world, so if you hold a '50s appreciation society or perhaps run a John Agar fan club then please write to us with all the relevant details. We hope to compile a list of clubs in Britain for issue #2, and eventually list the associations in the States (although that would probably take up a whole magazine by itself!), so don't hesitate to write. Also, if you have contributed in any way to the amateur sci-fi movie world, either by designing models/landscapes, creating special or sound effects, acting(?), or even shot your version of ROBOT MONSTER in the back yard with a Handycam, then we'd love to hear from you! Don't be afraid to send in any evidence of your work; if we spot any potential talent, this could be the break you've been waiting for!

Hopefully from issue 3 - keeping our fingers crossed - we'll be bringing you full listings of the season's forthcoming sci-fi movies on all four U.K. channels and Satellite TV!

Anyway, enjoy reading the Universe's first issue of THEM! magazine, and I'll see you next time.

Andrew S. Rodger EDITOR



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MOVIE MAKERS

By Mike Wasser

ROGER CORMAN

What would the world be like without the films of Roger Corman? A very boring planet...

Producer, director, and distributor. Born Detroit, Michigan, 5 April 1926. Moving to California as a boy, he was educated at the Beverly Hills School and Stanford University, where he gained an Engineering degree. Corman's first taste of Hollywood was as a lowly employee in a strictly non-entertainment capacity, sorting mail at 20th Century Fox. In 1953 Corman managed to sell a story to Allied Artists and his career, as they say, has never looked back. Just one year after his initial literary success, he produced **MONSTER FROM THE OCEAN FLOOR** (1954) within six days, costing a measly \$12,000. In that early and precarious era, Roger Corman's movies for the new American International Pictures were almost entirely funded by persuading cinema owners to invest in the next — as yet unmade — project. In this sense at least, Corman belonged to the old school of shoe-string entrepreneurs who created Tinseltown. Filming at high speed and cheaply was only half the battle — an impossible-to-resist title was the other half and virtually guaranteed success.

He was one of the most prolific film makers of the fifties and sixties, producing 14 movies during that period and directing 47. In 1960 he embarked on his series of classic Edgar Allan Poe adaptations with **HOUSE OF USHER**, and was responsible for bringing Boris Karloff, Peter Lorre and Basil Rathbone back to genre movies. It is generally accepted that Corman's work of the Sixties is imbued with a much greater measure of sobriety. As far as we are concerned, this marked the end of his cheap, unsophisticated, yet wonderful journeys into the world of extra-terrestrials and things from the ocean depths. From time to time thereafter, Corman did flirt with sci-fi, and in 1980 — no doubt in response to other big glossy space westerns — he brought us the colourful and entertaining **BATTLE BEYOND THE STARS**. For us though, his golden years must always remain the Fifties.

GENRE FILMOGRAPHY

Monster from the Ocean Floor (p) (54), **The Beast with 1,000,000 Eyes** (exec p) (55), **Day the World Ended** (p, d) (55), **It Conquered the World** (p, d) (56), **Attack of the Crab Monsters** (p, d) (56), **Not of This Earth** (p, d) (56), **The Undead** (p, d) (56), **Viking Women and the Sea Serpent** (p, d) (57), **War of the Satellites** (p, d) (57), **Teenage Cavemen** (GB: **Out of the Darkness**) (p, d) (58), **Night of the Blood Beast** (exec p) (58), **The Wasp Women** (p, d) (59), **A Bucket of Blood** (p, d) (60), **The Little Shop of Horrors** (p, d) (60), **The Last Woman on Earth** (p, d) (60), **Creatures from the Haunted Sea** (p, d) (60), **The Premature Burial** (p, d) (61), **The Pit and the Pendulum** (p, d) (61), **Tales of Terror** (p, d) (61), **Tower of London** (d) (62), **Battle Beyond the Sun** (exec p) (62), **Dementia 13** (GB: **The Haunted and the Hunted**) (p) (62), **The Magic Voyage of Sinbad** (p) (62), **The Terror** (p, d) (62), **The Raven** (p, d) (62), **The Haunted Palace** (p, d) (63), **'X'/X - The Man with the X-Ray Eyes** (GB: **The Men with the X-Ray Eyes**) (p, d) (63), **Tomb of Ligia** (co-p, d) (64), **The Masque of the Red Death** (d) (64), **Queen of Blood** (exec p) (65), **Targets** (exec p) (69), **The Dunwich Horror** (exec p) (69), **Gas-s-s-s-s-s/Ges-s-s-s-s, or It Became Necessary to Destroy the World in Order to Save It!** (GB: **Ges!**, or **It Became Necessary to Destroy the World in Order to Save It!**) (p, d) (70), **The Velvet Vampire** (dist) (71), **Ivonne** (US: **Scream of the Demon Lover**) (dist) (71), **The Creators** (dist) (72), **Lady Frankenstein** (dist) (72), **Night of the Cobra Woman** (exec p, dist) (72), **Sweet Kill** (dist) (72), **The Final Programme** (73) (US: **The Last Days of Man on Earth**) (dist) (74), **La planète sauvage** (73) (US: **Fantastic Planet**) (dist) (74), **Death Race 2000** (p, dist) (75), **God Told Me To/Demon** (dist) (77), **Assault on Paradise/Maniac!** (dist) (78), **The Evil** (dist) (78), **Death Sport** (p, dist) (78), **Battle Beyond the Stars** (exec p, dist) (80).

Hed our world been smaller or colder, life, if it existed at all, would have been very different. If there is one governing rule in all the universe it is probably that life will always be fitted to its environment. Any Earth-type planet orbiting a Sun-type star at a distance of around 150 million kilometres just might produce life as we know it.

So what are the chances of finding a bug-eyed monster out there? Indeed, what exactly is a bug-eyed monster? Technically -- for there is an official description of such things -- the expression 'bug-eyed monster', or BEM, should be applied to anything genuinely alien, and that rules out any creature on Earth that lives in air, water, mud or whatever, no matter how many tentacles or eyes it has, and no matter how revolting its life-style appears to us. After all, the practice of the hunting wasp of injecting its eggs into paralysed and entombed spiders, so that the young will have a plentiful supply of living meat as they eat their way into the greater world is little different from the horror of *ALIENS* (1986). Neither the wasp -- nor the creatures from *ALIENS* -- qualify for the term BEM. Certainly, the creatures had "concentrated acid for blood", but they could share an atmosphere with the humans who both hunted and were hunted by them, so they made it on one point and failed on another. It has to be said that in the purest sense of the word the mother and her offsprings in *ALIENS* were not alien at all, or not completely so.

In fact, the true BEM must live in an environment that is truly alien in every sense of the word. And this has always posed an insurmountable problem to sci-fi film makers and writers. Real BEMs could never invade our world for precisely the same reasons that we would be obliged to avoid theirs, so we have had a great number of movies about the arrival of 'different' life-forms and very few about the coming of aliens. *QUATERMASS 2* (1957: US Title *ENEMY FROM SPACE*) managed to depict an alien invasion, with its requirement of a poisonous atmosphere and the need for local 'assistance' in order to survive and prosper.

Usually when we talk about things 'out there', and when we make speculative movies or write imaginative books, what we really have in mind is something weird enough to be scary but familiar enough to communicate with, even if only through the business end of a gun.

Scientists, even more than fiction writers, prefer to restrict their discussions of extra-terrestrial life-forms to life 'as we know it', primarily because of their natural reluctance to stick their necks out and become embroiled in controversial matters.

So where, if we are going to limit ourselves to searching for something vaguely recognisable, do we start looking? Well, the closest stars that are reasonably like our Sun (both are smaller and cooler) are Tau Ceti and Epsilon Eridani at 10 plus light years, while Delta Pavonis, a star lying some 19 light years from Earth, is very similar to our own Yellow 4G Sun, and although there is so far no real evidence that it is surrounded by a planetary system it is certainly a strong possibility.

Some investigators have postulated that out here on an arm of the spiral galaxy is where the sort of enquiring minds that would seek to indulge in space exploration are most likely to be found, and their reasoning goes like this: the inhabitants of any planet whose sun lay closer to the centre of a globular cluster would not be able to see beyond their own star-bright skies, and would probably remain ignorant for all time of the existence of the greater universe.

Graham Parkhouse

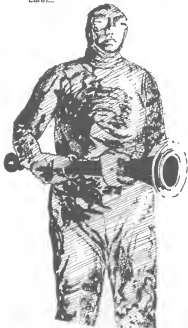


BEMS

FROM hollywood To MARS



You wouldn't believe how many times Mars has attempted to invade Earth...



ABBOTT AND COSTELLO GO TO MARS

1953 Universal (BBK)
 Producer: Howard Christie
 Director: Charles Lamont
 Screenwriters: John Grant, D.D. Beauchamp

The team accidentally lift off in a rocket ship and land in Louisiana, thinking it's Mars. After another trip they land on Venus, which is ruled by Queen Alura (Man Blanchard) and populated by attractive women. With Martha Hyer, Robert Paige, Horece MacMahon, and Jack Kruschen.

AELITA

1924 (Russia)

The Queen of Mars falls in love with a young Russian she observes on Earth. On becoming the first cosmonaut, he travels to Mars and overthrows its unpopular regime.

THE ANGRY RED PLANET

1959 AIP
 Producers: Sidney Pink, Norman Maurer
 Directors: Ib Melchior
 Screenwriters: Sid Pink, Ib Melchior

A female astronaut recels Mars under the influence of drugs. The images include intelligent amoeba and three-eyed creatures. A process called Cinemagic was used to create the colourful, distorted visions. With Les Tremayne, Gerald Mohr, Jack Kruschen, and Nora Heyden.

CAPRICORN ONE

1978 Warner Brothers
 Producer: Paul N. Lazarus II
 Director/Screenwriter: Peter Hyams

The first manned flight to Mars is faked after an error prevents the real mission from going ahead. The ship is destroyed while its crew become marked for death, and are pursued through the desert by government agents in helicopters. The unfortunate astronauts are James Brolin, Sam Waterston, and O.J. Simpson. Journalist Elliott Gould and TV announcer Karen Black (INVADERS FROM MARS, 1960) discover the hoax, devised by mission commander Hal Holbrook. With Telly Savalas, David Doyle and Reade Vaccaro.

CONQUEST OF SPACE

1955 Paramount

Producer: George Pal
Director: Byron Haskin
Screenwriter: James O'Hanlon

The follow up to the classic DESTINATION MOON. In 1980, the Americans plan to send astronauts to the moon, but instead send them to Mars. The captain (Walter Brooke) tries to sabotage the landing, believing it's a blasphemy against God. With Eric Fleming, William Hopper, Mickey Shaughnessy, Phil Foster, Ross Martin, Benson Fong, and Joan Shawlee.

THE DAY MARS INVADED EARTH

1963 20th Century-Fox (B&W)

Producer/Director: Mervyn Dexter
Screenwriter: Harry Spalding

A Cape Canaveral scientist (Kent Taylor) returns from a vacation to find Martian clones of himself and his family. They reduce their human hosts to ashes. Marie Windsor plays Kent's wife. With William Morris and Betty Beal.



D-DAY ON MARS

See THE PURPLE MONSTER STRIKES

DEADLY RAY FROM MARS

See FLASH GORDON'S TRIP TO MARS

DEVIL GIRL FROM MARS

1954 Spartan (England) (B&W)

Producers: Edward J. and Harry Lee Denziger
Director: David MacDonald
Screenwriters: John C. Mather, James Eastwood

A female Martian is sent to Earth to bring back a stock of males for breeding purposes. With Hazel Court, Adrienne Cori, Hugh McDermott, and Peter Reynolds.

FIVE MILLION YEARS TO EARTH

See QUATERMASS AND THE PIT

FLASH GORDON'S TRIP TO MARS

1938 Universal (B&W) (serial: 15 eps)

Producer: Barney Sarecky
Directors: Ford Beebe, Robert F. Hill
Screenwriters: Ray Trompe, Norman S. Hall,
Wyndham Gittins, Herbert Dolmas
Also Released As: Mars Attacks the World,
Deadly Ray from Mars

Flash (Buster Crabbe) is again fighting Ming the Merciless (Charles Middleton) and stopping a war between the free men and the clay men. Joan Rogers is Dale Arden, and Fienk Shennon is Dr. Zerkov. With Donald Kent, Montague Shaw, and Beatrice Roberts.

FLIGHT TO MARS

1951 Monogram

Producer: Walter Mirisch
Director: Lesley Selander
Screenwriter: Arthur Strawn

Cameron Mitchell and Arthur Franz are the first men on Mars who discover a huge, underground civilization led by Morris Ankrum. The first colour space-flight movie.

FLYING DISC MAN FROM MARS

1951 Republic (B&W) (serial: 12 eps)

Producer: Franklin Adreon
Director: Fred C. Brannon
Screenwriter: Ronald Davidson
Also Released As: Missile Monsters

Moss the Martian (Gregory Gay), from THE PURPLE MONSTER STRIKES, returns to conquer Earth again, but is thwarted by aviator Walter Reed and secretary Lois Collier.



THE FLYING SAUCER

1964 Avco Embassy-TV (Italy)

Producer: Dino De Laurentiis

Director: Timio Brass

Screenwriter: Rudolpho Sorago

A Martian comes to Earth and kidnaps humans. Alberto Sordi acts in four roles. With Monica Vitti.

FRANKENSTEIN MEETS THE SPACE MONSTER

1965 Allied Artists (B&W)

Producer: Robert McCarty

Director: Robert Gaffney

Screenwriter: George Garret

Also Released As: Mars Invades Puerto Rico

Princess Marquise comes to Earth with her dwarf assistant Naddy and kidnaps women to help repopulate her dying world. A robot astronaut, Frank, crashes nearby and turns into the maniac Frankenstein. He's aspired by scientists, and battles the hideous alien Mufl. Filmed in Puerto Rico. With James Karen, David Kernan, and Nancy Marshall.

GAMERA THE INVINCIBLE

1965 World Entertainment/Dalci

Producer: Yonejio Saito

Director: Masachi Nagata,

Sandy Howard (U.S. version)

Screenwriters: Fumi Takahashi, Richard Kraft

Also Released As: Gamera the Invincible

An A-bomb releases a giant fire-breathing turtle. Added American footage shows Albert Dekker and Brian Donlevy holding talks with Japanese scientists on how to repel the beast.

GHIDRAH, THE THREE HEADED MONSTERS

1965 Toho/Continental (Japan)

Producer: Tomoyuki Tanaka

Director: Ishioh Honda

Screenwriter: Shinichi Sekizawa

Godzilla, Rodan and Mothra battle the ghastly three-headed Ghidrah. The giant fire-breathing dragon emerges from a meteor, emitting eerie, echoing screams. The subplot is about a missing princess who claims she's a Martian. With the tiny Alliance (Emi and Yumi Ito).

THE HEAVENS CALL

1959 (Russia)

A Russian team rescues an American expedition stranded on Mars. The Mars-scapes were used in Roger Corman's BATTLE BEYOND THE SUN (1963).

INVADERS FROM MARS

1953 20th Century-Fox (Colour & B&W versions)

Producer: Edward L. Alperson

Director: William Cameron Menzies

Screenwriter: Richard Blais

Young astronomer David (Jimmy Hunt) sees a UFO land in a nearby marsh, and his dad (Laird Erdreich) returns asking weird after investigating. Only a doctor (Helene Carter) believes David's story at first. They get kidnapped by giant Martians, controlled by an intelligent head in a globe. The army rescues them just in time and blow up the saucer. The imaginative, distorted sets create a unique nightmarish feel. Some versions run with a dream ending. With Morris Ankrum, Arthur Franz, and Milburn Stone.

INVADERS FROM MARS

1986 Cannon

Producers: Menahem Golan, Yoram Globus

Director: Tobe Hooper

Screenwriters: Dan O'Bannon, Don Jakoby

Special effects are the high point of this fun remake of the 1953 classic, though it can't compete with the original's nightmarish visuals. The lumbering mutants with side-mounted weapons look great, and their evil tiny leader is protected within a bio-mechanical-type lab. Karen Black stars. Director Hooper's credits include SALEM'S LOT, POLTERGEIST, and TEXAS CHAINSAW MASSACRE. Dan O'Bannon stars in, and co-wrote the script with John Carpenter for DARK STAR. He also wrote ALIEN. With Hunter Carson, Timothy Bottoms, Louise Fletcher and Bud Cort.

IT! THE TERROR FROM BEYOND SPACE

1958 United Artists (B&W)

Producer: Robert E. King

Director: Edward L. Cahn

Screenwriter: Jerome Baby

A savage Martian manages to stowaway on a rocketship and begins killing off the crew. The creature (played by Ray "Crash" Corigan) prowls around in the air vents, and drinks human blood. Starring Marshall Thompson. The monster suit was designed by Paul Blaisdel. Whenever there is a shot of the rocket gliding through space, wonderfully eerie music plays, really adding to the atmosphere. A damn good scary space-horror, no doubt inspiring ALIEN. With Shawn Smith and Ann Doran.

JUST IMAGINE

1930 20th Century-Fox (B&W)

Associate Producers: Ray Henderson,

B.G. DeSylva, Lew Brown

Director: David Butler

Screenwriters: David Butler, Ray Henderson

B.G. DeSylva, Lew Brown

El Brendel dies in New York, 1930 and is revived 50 years later. He heads for Mars with John Gerrick, where everyone is found to be a twin. Some of the futuristic-looking sets were later used in the Flash Gordon serials. With Frank Albertson, Majors White and Mischa Auer.

MARS ATTACKS THE WORLD

See FLASH GORDON'S TRIP TO MARS

MARS INVADERS PUERTO RICO

See FRANKENSTEIN MEETS THE SPACE MONSTER

MARS NEEDS WOMEN

1966 AP-TV

Producer/Director/Screenwriter: Larry Buchanan

Tommy Kirk plays a Martian hunting for a mate. Yvonne Craig is a scientist. Complete with heavy use of stock footage and dubbing.

THE MARTIAN CHRONICLES

1960 TV

Producers: Andrew Donnelly, Milton Subotsky

Director: Michael Anderson

Screenwriter: Richard Matheson

Ten stories follow human colonists on Mars, linked by the main character, Colonel John Wilder (Rock Hudson). With Bernie Casey, Roddy McDowall, Dana McGevin, Mena Soeff, Bernadette Weaver, Barry Morse, Joyce Van Patten, Gayle Hunnicutt, and Jan Finkel.

MISSILE MONSTERS

See FLYING DISC MAN FROM MARS

MISSION MARS

1966 Allied Artists

Producer: Everett Rosenthal

Director: Nicholas Webster

Screenwriter: Mike St. Clair

Two U.S. astronauts on the Moon (Deren McGavin and Nick Adams), find a (soon revived) dead Russian, a strange weapon, and a catatonic sphere.

PLANET OF BLOOD

See QUEEN OF BLOOD

THE PURPLE MONSTER STRIKES

1945 Republic (B&W) (serial: 15 eps)

Associate Producer: Ronald Davidson

Director: Spencer Bennett, Fred Brennan

Screenwriters: Royal Cole, Albert D. Mondy, Basil Dickey,

Lynn Perkins, Joseph Poland, Beney Saksedy

Also Released As: D-Day on Mars

Monsie the Martian (Roy Barcott) kills a great scientist and enters his body. Dennis Moore and Linda Stirling star. With Mary Moore and James Cawen.

QUATERMASS AND THE PIT

1967 Hammer/Werner Brothers (England)

Producer: Anthony Nelson-Keys

Director: Roy Ward Baker

Screenwriter: Nigel Kneale

Also Released As: Five Million Years To Earth

Abnormal prehistoric skulls and a Martian spacecraft are unearthed during London Underground excavations. The craft contains long dead loach-type passengers, and is itself a living organism. When accidentally fed a massive power surge, it unleashes its vast amount of mental energy throughout the city. Professor Quatermass (Andrew Keir) and archeologist James Donald discover that the aliens had accelerated human evolution by encoding their knowledge into early ape minds in an attempt to save the memory of their doomed race. The most ambitious and best of the Quatermass series, and one of the most powerful science fiction movies ever made. With Barbara Shelley and Julian Glover.

QUEEN OF BLOOD

1966 AP

Producer: George Edwards

Director/Screenwriter: Curtis Harrington

Also Released As: Planet of Blood

A rescue expedition on Mars led by Basil Rathbone find the sole survivor of a downed spacecraft is a green-skinned female alien (Florence Marly). During the return trip, she sucks the blood out of several of the crew, and lays eggs! Filming took seven and a half days and cost \$65,000. Russian footage of spaceships were used. With John Seaton, Dennis Hopper and Forrest J. Ackerman in a bit part.

RED PLANET MARS

1962 United Artists (B&W)

Producer: Anthony Veiller

Director: Harry Horner

Screenwriters: John L. Balderston, Anthony Veiller

Peter Graves and Andree King communicate with Mars, and find that it is actually a powerful Christian planet - ruled by God! When the news spreads, religious revolutionaries give all subversive groups the push! A classic. With Marvin Miller, Morris Ankrum, and Walter Sande.

ROBINSON CRUSOE ON MARS

1964 Paramount

Producer: Aubrey Schenck

Director: Byron Haskin

Screenwriters: Is Maltshor, John C. Higgins

Margined astronaut Paul Martes helps an alien slave (Mo' Lordin) escape from his violent captives. He in turn helps him survive until the rescue craft arrives. A space-survival classic. The alien ships are left over from *WAR OF THE WORLDS* (without their cobra-heads). The atmospheric music is spot on. With Adam West (*BATMAN*).





ROCKETSHIP X-M

1950 Lippert (B&W with colour sequence)
Producer/Director/Screenwriter: Kurt Neumann

Five astronauts heading for the Moon, encounter a meteor shower which hurles them to Mars. They find the Red Planet devastated by atomic warfare, crawling with deadly radiation-scarred mutants. The crew members are Lloyd Bridges, Osa Massen, Hugh O'Brien, John Emery, and Noah Beery, Jr. The first serious postwar SF movie. In 1978 footage was edited by Wade Williams. The shots use people dressed as the original cast. With Morlie Anrum.



SANTA CLAUS CONQUERS THE MARTIANS

1964 Embassy
Producer: Paul Jacobson
Director: Nicholas Webster
Screenwriter: Glenville Meredith

Santa (John Carr) and two kids (Victor Siles and Donne Corbett) are kidnapped by Martians to cheer up the children on Mars. Santa is taken to a workshop and forced to operate a toy making machine. No need to panic - he gets back just in time for Christmas. With Leonard Hicks, Bill McCutcheon, Vincent Beck, and Pia Zadora in her screen debut.

THE SKY SHIP

1917 (Denmark)

A Danish crew travel to Mars in a propellor-driven craft, where they meet a stern Druidical civilization with a philosophy of love and peace including a remarkable floor-show of dancing maidens.

THE THREE STOOGES IN ORBIT

1962 Columbia (B&W)
Producer: Norman Maurer
Director: Edward Bernds
Screenwriter: Elwood Ullman

The Stooges visit a loony scientist (Errol Sides) in his old castle, inventor of a flying submarine/bark. They stop it from being stolen by Martians. With Carol Christensen and Nestor Pardo (as the Martian leader).

THUNDERBIRDS ARE GO

1966 United Artists (England)
Producer: Sylvia Anderson
Director: David Lane
Screenwriters: Gerry and Sylvia Anderson

In this feature based on the wonderful series, the team fly to Mars and fight an interplanetary criminal known as the Hood, while encountering nasty Martian rock snakes. Music by Cliff Richard and the Shadows (as puppets).

A TRIP TO MARS

1902

First audiences found this early SF film very familiar. It is in fact a copy of Mabel TRIP TO THE MOON, with its title changed by competitors in the States.

TRIP TO MARS

1910

This genuine version was something of a horror film: A gigantic demon captures an Earthman wandering on its nose, turns him into a snowball and flings him back to Earth on a puff of wind!

WAR OF THE PLANETS

1965 MGM (Italy)
Producers: Joseph Fryd, Antonio Margheriti, Walter Manley
Director: Anthony Dawson (Antonio Margheriti)
Screenwriters: Ivan Reiner, Morsh

In the 21st century, Martians made of light invade human bodies. With Tony Russell and Lise Gester.



WAR OF THE WORLDS

1953 Paramount

Producer: George Pal
Director: Byron Haskin
Screenwriter: Barre Lyden

This classic updating of H.G. Wells' novel is probably the greatest Martian invasion movie of them all. The aliens guide themselves to Earth in giant fireballs. They emerge in anti-grav, cobra-headed warships, destroying everything in their path. Groves of soldiers, tanks, aircraft, and major cities fall foul to their deadly heat rays or devastation beams, and every Earth weapon, including the atom bomb are useless against the invaders' invisible shields. The war ends when the aliens die from ample Earth germs. Starring Gene Barry (as a research scientist) and Ann Robinson (in her first movie). With Carolyn Jones, Lee Remick, Alvy Moore, and Paul Birch. Cedric Hardwicke narrates. A film sequence appears in *EXPLORERS* (1985).

WIZARD OF MARS

1954 American General Pictures

Producer/Director/Screenwriter: David L. Hewitt

Four astronauts crash-land on Mars, and meet the guy of the title (John Carradine). With Roger Gentry and Vic McGee.

WORLD WITHOUT END

1955 Allied Artists

Producer: Richard Heermance
Director/Screenwriter: Edward Bernds

American astronauts on a mission to Mars get caught in a time warp, which drops them off on post-holocaust Earth in 2508 AD. Fighting off atomic-infected mutants and giant spiders, they soon discover an underground civilization. With Hugh Marlowe, Rod Taylor, and Nancy Gates.



BACK TO THE FUTURE

They all had to start somewhere, and where better than '50s B-movies?

LEE VAN CLEEF

The Beast from 20,000 Fathoms (1953). He gets to destroy the beast of the title too, by shooting it up with an atomic isotope, while on a roller coaster.

It Conquered the World (1956). Lee plays a scientist who serves the conquering monster until it kills his wife, then turns and battles with it to the death.

CLINT EASTWOOD

Revenge of the Creature (1955). His first screen role, in which he plays a lab technician with a mouse in his pocket!

Tarantula (1955). He plays an Air Force pilot leader who drops the effective bomb on the monster.

LEONARD NIMOY

Zombies of the Stratosphere (1952). He plays Narab, an elan in a hooded, medieval-looking suit, in this 12-part Republic serial.

Them! (1954). A very small role in which he plays a military type receiving reports of sightings of the giant ants. We'll be doing an article on this '50s classic with the wonderful title in the near future. Don't miss.

The Brain Eaters (1958). You may not recognize Leonard as a bearded old man - but the unmistakable voice gives him away!

PLAYERS

The forgotten sci-fi stars and supporting regulars are given a taste of the limelight again...

JOHN AGAR. Born Chicago, Illinois, USA, 31 Jan 1921. A one-time US Army Sergeant, he met producer David O. Selznick when home on leave, who saw his potential as a film actor and signed him to a long term contract. His debut was in *Fort Apache* (1948) with wife Shirley Temple, from whom he parted the following year. He retired from acting to become an insurance salesman but later returned to work in films and television.

Genre filmography

The Rocket Men (53), *Revenge of the Creature* (55), *Tarantula* (55), *The Mole People* (56), *The Brain from Planet Arous* (57), *Daughter of Dr Jekyll* (57), *Attack of the Puppet People* (GB: *Six Inches Tall*) (58), *Invisible Invaders* (59), *The Hand of Death* (61), *Journey to the 7th Planet* (61), *Women of the Prehistoric Planet* (65), *Zontar, the Thing from Venus* (66), *The Curse of the Swamp Creature* (67), *King Kong* (76).



KENNETH TOBEY. Born San Francisco, 21 March 1919. While attending pre-law classes at the University of California he appeared in student plays and received a scholarship at the Neighborhood School of Theatre in New York. He was persuaded by Gregory Peck to return to Hollywood to try for a career in films, making his debut in *DAANGEROUS VENTURE* (1946).

Genre filmography

The Thing (from Another World) (51), *The Beast from 20,000 Fathoms* (53), *It Came from Beneath the Sea* (55), *The Search for Bridey Murphy* (56), *The Vampire* (57), *Ben* (72), recent smaller roles: *The Howling* (80), *The Creature Wasn't Nice* (81), *Gremlins* (84), *Innerspace* (87).





PETER GRAVES. Real name Peter Aurness, brother of James Arness (THE THING, THEM, GUNSMOKE etc). Born Minneapolis, Minnesota, 18 March 1925. Educated at the University of Minnesota where he was a drama major. Became a band musician and radio announcer before making his film debut in ROGUE RIVER (1950).

Genre filmography

Red Planet Mars (52), Killers from Space (53), It Conquered the World (56), The Beginning of the End (57), Where Have All the People Gone (TVM 74), Scream of the Wolf (TVM 74), Bigfoot: The Mysterious Monster/The Mysterious Monsters (narrator only) (75), SST Disaster in the Sky (TVM 77), Missile X (78), Parts - The Clonus Horror (79).

16 FEATURE



THIS ISLAND EARTH

Let's step back in time to 1955, and take a look at this classic space-epic...

Scientist Dr Cal Meecham is returning from a conference on atomic power when his jet plane goes out of control and plummets towards the ground. Seconds before impact though, the plane becomes shrouded in a mysterious green light and high frequency noise which guide it to safety. Returning to their experimental lab, Cal and his assistant Joe Wilson are puzzled over strange red-coloured beads that electronics suppliers Supreme have apparently sent in place of their order for XC condensers. The tiny beads can withstand amazingly high voltages before exploding into thin air. Supreme deny all knowledge of the beads, but soon after the lab receives a superlative components catalogue from a group named Electronics Service, from 'Unit 16'. The catalogue contains a multitude of highly advanced parts, including the strange beads. The inquisitive Cal orders the components for the dynamically versatile 'Interociter' device. On delivery the components are accompanied by a warning that no Interociter part can be replaced. Of course, Cal and Joe successfully build the machine which is found to be an advanced 2-way communication device with a large triangular viewing screen. A voice from the machine urges Cal to insert the 'intensifier disk' into its control wheel, and after a pretty swirl of sound and colour, the image of an intelligent looking man materializes onto the screen. Introducing himself as Exeter, he first congratulates Cal on having successfully assembled the Interociter, which had been an advanced aptitude test, and then asks him to join his scientist's group. Cal is obviously suspicious of such an invitation but Exeter gives him an ultimatum. At 5 o'clock on Wednesday morning, a plane will arrive at the airstrip and

wait for five minutes before taking off again, with or without Cal. Demonstrating another use of the Interociter, Exeter activates its built in high-powered laser beam, destroying all trace of the components catalogue. Cal quickly tries to disconnect the machine's power in an attempt to prevent its self-destruction, but after a colourful explosion only an indistinguishable molten mass is left. Cal, of course, being a scientist is intrigued by Exeter and his proposal, and when the time comes, boards the plane despite Joe's pleas to stay behind. The mysterious plane has no pilot, only what appears to be another Interociter at the controls, and flies with the aid of the same green light that shrouded Cal's jet before. Once on the ground, Cal is met by Dr Ruth Adams, whom he recognises instantly as an old flame, but she pretends unconvincingly not to



remember. They drive to Exeter's HQ, known as 'the club', a luxurious mansion atop a mountain. There at last, Cal gets to meet this elusive man, who explains that he represents a group of scientists whose only goal is to put an end to war. Although having reservations, Cal can hardly resist and accepts his offer to join. Later, while taking a walk with Ruth and fellow doctor Steve Carlson, Cal is surprised at their limited response to his questions, so he corners them in his lab and ask them what's really going on at 'the club'. After deciding they can trust Cal, they explain to him that most of the scientists in the complex have been subjected to Exeter's 'sun-jumps', the end result being similar to a lobotomy, and that he is desperately trying to come up with new sources of atomic energy. During subsequent secret meetings, safe from the obtrusive rays of Exeter's intercopter, they make plans to escape.

Exeter meanwhile is in contact with 'The Monitor', his supreme commander. The sinister, monotone-speaking being instructs Exeter to abort his current plans and remove all evidence of their installation.

Attempting to escape, Cal and his associates drive off in a van, unaware that they are being watched by Brack, Exeter's assistant, who then fires upon them using the powerful intercopter laser. Cal and Ruth escape, taking cover in a river, but Steve is killed when Brack scores a direct hit. The two remaining scientists head for a nearby airfield, and take off in a small plane, while a strange pulsating sound is heard coming from behind the mountain. The nature of the sound becomes apparent when a large UFO ascends from its hidden domain, just as the beautiful mansion explodes. Caught in the blast, Cal battles to keep his plane on course, but the giant saucer-shaped craft looms overhead, and uses a powerful tractor beam to drag the helpless plane into its hanger. The two scientists are taken to the control room, where once again they meet Exeter, who explains they are travelling to his home planet, Metaluna. To protect them from the change in pressure between planets, they have to enter conversion tubes, enabling them to survive on the new planet. The saucer encounters a brief attack by the Metalunians' adversaries, the destructive Zehgons, who Exeter explains are waging a gigantic war on his neighbouring homeworld, using guided meteors as devastating bombs. Metaluna's only defence is its ionisation layer, a field of intense radiation that requires vast amounts of atomic energy to maintain. It was for this reason that Exeter was sent to Earth, enlisting the help of scientists to find ways of producing uranium. Metaluna has

exhausted its own uranium deposits and its protection shield is falling fast. On arrival, the planet is found to be ridden with deep crevices and smoke-filled craters, the result of constant bombardment by the Zehgons. The saucer skims across the ruins, eventually descending through a large opening in the surface, revealing the fantastical Metalunan city beneath. Gliding passed beautiful cylindrical towers and swirling skyways, the ship finally comes to rest at a docking cone. While the crew exit via a descending elevator, Zehgon meteors break through the outer surface and begin demolishing the heavenly city. Exeter takes Cal and Ruth in a shuttle-car to the Monitor's structure. There, they learn that the Metalunians intend to relocate to, and rule the Earth. The Monitor orders the two doctors to be taken to the 'thought transference chamber', where they will lose their free minds and become slaves to the Metalunians. En route, they try to escape but are cornered by a hideous mutant, an insect-type creature bred by the Metalunians to do mental work. Exeter pleads with the doctors to co-operate, Cal responds by flooring him with a punch. The mutant advances but is crushed when an explosion collapses the ceiling. Cal and Ruth escape through the crumbling walkways, while the Monitor lies dead among the ruins of his structure. Heading back to the ship, the doctors are met by Exeter who promises to help them escape, but when they arrive at the saucer another mutant guard attacks and wounds him, before Cal clubs it down. He helps Exeter into the ship's control room, but the wounded mutant manages to climb aboard before they close the outer hatch. The saucer escapes Zehgon meteors to leave Metaluna's orbit, where Exeter witnesses the final concentrated attack and subsequent destruction of his once beautiful planet. While the three scientists are within the pressure converters, the stowaway mutant enters the room and attacks Ruth as she is freed from her tube. It chases after her but collapses and dies from the change in pressure, disintegrating into dust. On entering Earth's orbit, Exeter instructs the doctors to return to their plane. They plead with him to come, as he has used all his ship's power to bring them home and his wounds need immediate attention, but of course, he refuses, telling them: 'My wounds can never be healed'. The plane is released back into the familiar blue skies of Earth, while the last of the Metalunians remains at the bridge of his dying ship, until it plummets into the ocean.



The special effects were produced at the Universal studio for a mere \$100,000, one-eighth of the film's total budget. The magnificent mutant creation cost \$24,000 to make. The meteor-pitted surface of Metaluna was actually a 110 feet long detailed model. The miniature meteors were magnesium encased in plaster. They were shot along wires to the model's surface, where electrical charges were set to ignite gasoline for the blinding white explosions caused by impact. The movie was one of the last to use the three-strip Technicolor process. Interchanging the dye matrices achieved the interesting colour effects.

CONNECTIONS

Jeff Morrow and Rex Reason appeared together the next year in *THE CREATURE WALKS AMONG US* (1956), the last sequel to *THE CREATURE FROM THE BLACK LAGOON* (1954), also produced by William Alland. Jeff played another scientist in *THE GIANT CLAW* (1957), and once again met up with Faith Domergue in *LEGACY OF BLOOD* (1973). Robert Nichols and Douglas Spencer had previously appeared in *THE THING* (1951). Famous stuntman Eddie Parker played another mutation, in the form of Leo G. Carroll's deformed assistant in Arnold/Alland's classic *TARANTULA* (1955). He also doubled for most of Universal's horror stars, including Bela Lugosi in *BRIDE OF THE MONSTER* (1960). The video of *THIS ISLAND EARTH* is on general release, and a film clip appears in *E.T.* (1982).

Robert Marshall

THIS ISLAND EARTH was the first serious science fiction epic, and contains some of the best fantasy images the cinema has ever seen - the glorious colour warps and occupant transformations of the pressure converters, the giant observation room on the saucer, and the magnificent, devastated landscape of doomed Metaluna itself. It was originally co-billed with *ABBOTT AND COSTELLO MEET THE MUMMY*.

CAST

Jeff Morrow (Exeter), Faith Domergue (Dr Ruth Adams), Rex Reason (Cal Meacham), Russell Johnson (Steve Carlson), Lance Fuller (Brack), Robert Nichols (Joe Wilson), Douglas Spencer (Monitor), Karl Lindt (Dr Adolph Engelberger), Eddie Parker, Regis Paron (Mutants), Olan Soula (1st Reporter), Richard Deacon (Pilot), Robert B. Williams (Webb), Mark Hamilton (Metaluna), Coleman Francis (Expressman), Spencer Chan, Lialotta Valesca (Scientists), Edward Ingram, Jack Byron (Photographers), Guy Edward Hearn, Les Spears (Reporters).

PRODUCTION

Producer: William Alland, Directors: Joseph Newman, Jack Arnold; Screenwriters: Franklin Coen, Edward G. O'Callaghan (based on a novel by Raymond F. Jones); Photography: Clifford Stine (Technicolor); Music: Herman Stein; Editor: Virgil Vogel; Music Director: Joseph Gershenson; Art Directors: Alexander Goltzen, Richard H. Riedel; Set Designers: Russell A. Gausman, Julia Heron; Special Effects: Charles Baker, Stine, Stanley Horsley, Makeup: Bud Westmore; Mutant Design: Millicent Patrick

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Test your knowledge of the sci-fi movie world.

1. Name Michael Rennie's character in THE DAY THE EARTH STOOD STILL.
2. Which movie did Rex Reason and Jeff Morrow star in after THIS ISLAND EARTH?
3. In which year did GODZILLA first rise to destroy Tokyo?
4. Name this popular B-movie star once married to Shirley Temple.
5. Which Jules Verne adventure starred James Mason and Pat Boone?
6. In which infamous 1963 film does Ro-Man appear?
7. Name the Incredible shrinking star of this 1957 classic.
8. Which Hammer leading lady experienced Martian life while in a pit?
9. In which year did the body-snatchers advance their invasion to the big city?
10. Name the giant, featureless robot that advanced towards Los Angeles in 1957.
11. Give the alternative title for BEWARE! THE BLOB.
12. Name the two floating brains from the planet Arous.
13. In which 1976 film do Georgian worms have teeth?
14. Name the 1956 movie in which Paul Birch played an alien vampire.
15. Who travelled BEYOND THE TIME BARRIER and met THE MAN FROM PLANET X?
16. Name the film in which Joan Collins encountered giant ants.
17. In which movie does John Carradine arrive on Earth as an alien in a giant golf ball?
18. In which film did Richard Kiel play the giant alien Kolos?
19. Name the actor who played the cock on board the United Planets Cruiser C-57D.
20. Who starred in both THE THING and IT CAME FROM BENEATH THE SEA?

QUIZ ANSWERS: 1. Karel; 2. The Creature Walks Among Us; 3. 1954; 4. John Agar; 5. Journey to the Centre of the Earth; 6. Robot Monster; 7. Grant Williams; 8. Barbara Shelley; 9. 1976; 10. Kenneth 11. Sen of Bido; 12. Star and Vol; 13. Squirm; 14. Not of This Earth; 15. Robert Clarke; 16. Empire of the Ants; 17. The Creature Men; 18. The Human Duplicators; 19. East of Eden; 20. Kenneth Tobey.

18

The 50s



A painstakingly researched, very-nearly-complete encyclopaedia of '50s sci-fi movies.



1950

DESTINATION MOON

Eagle - Lion

THE FLYING SAUCER

Film Classics (B&W)

PREHISTORIC WOMEN

Eagle - Lion

ROCKETSHIP X - M

Lippert (B&W with colour sequence)

TWO LOST WORLDS

United Artists (B&W)

UNKNOWN WORLD

Lippert (B&W)

1951

THE DAY THE EARTH STOOD STILL

20th Century - Fox (B&W)

FIVE

Columbia

FLIGHT TO MARS

Monogram

THE LOST CONTINENT

Lippert (B&W)

THE MAN FROM PLANET X

United Artists (B&W)

SUPERMAN AND THE MOLE MEN

Lippert (B&W)

THE THING (FROM ANOTHER WORLD)

RKO (B&W)

WHEN WORLDS COLLIDE

Paramount

1952

CAPTIVE WOMEN

RKO (B&W)

MESA OF LOST WOMEN

Hovos (B&W)

RED PLANET MARS

United Artists (B&W)

UNTAMED WOMEN

United Artists (B&W)

1953

THE BEAST FROM 20,000 FATHOMS

Warner Brothers (B&W)

CAT WOMEN OF THE MOON

Astor (3-D)

DONOVAN'S BRAIN

United Artists (B&W)

INVADERS FROM MARS

20th Century - Fox

INVASION U.S.A.

Columbia (B&W)

IT CAME FROM OUTER SPACE

Universal (B&W, 3-D)

THE MAGNETIC MONSTER

United Artists (B&W)

THE MAZE

Allied Artists (B&W, 3-D)

THE NEANDERTHAL MAN

Cinema

PHANTOM FROM SPACE

United Artists (B&W)

PROJECT M-7

Universal (England) (B&W)

PROJECT MOONBASE

Lippert (B&W)

ROBOT MONSTER

Astor (3-D, B&W)

SPACEWAYS

Hammer - Lippert (England) (B&W)

WAR OF THE WORLDS

Paramount

1954

THE CREATURE FROM THE BLACK LAGOON

Universal (3-D/B&W)

DEVIL GIRL FROM MARS

Spartan (England) (B&W)

GODZILLA, KING OF THE MONSTERS

Toho/Embassy (Japan) (B&W)



GOG

United Artists (3-D)

JOURNEY TO THE BEGINNING OF TIME

New Trends (U.S./Czechoslovakia)

KILLERS FROM SPACE

RKO (B&W)

THE MONSTER FROM THE OCEAN FLOOR

Lippert (B&W)

RIDERS TO THE STARS

United Artists

THE ROCKET MAN

20th Century - Fox (B&W)

SNOW CREATURE

United Artists (B&W)

STRANGER FROM VENUS

Rich & Rich (England) (B&W)

TARGET EARTH

Allied Artists (B&W)

THEM!

Warner Brothers (B&W)

TOBOR THE GREAT

Republic (B&W)

20,000 LEAGUES UNDER THE SEA

Buena Vista

1955

ANIMAL WORLD

Warner Brothers

THE BEAST WITH 1,000,000 EYES

ARC (B&W)

CONQUEST OF SPACE

Paramount

CREATURE WITH THE ATOM BRAIN

Columbia (B&W)

CULT OF THE COBRA

Universal (B&W)

GIGANTIS, THE FIRE MONSTER

Toho/Warner Brothers (Japan) (B&W)

HALF HUMAN

Toho/DCA (Japan) (B&W)

IT CAME FROM BENEATH THE SEA

Columbia (B&W)

KING DINOSAUR

Lippert (B&W)

MAN BEAST

Favorte (B&W)

THE PHANTOM FROM 10,000 LEAGUES

ARC (B&W)

REVENGE OF THE CREATURE

Universal (3-D, B&W)

TARANTULA

Universal (B&W)

THIS ISLAND EARTH

Universal

WORLD WITHOUT END

Allied Artists

1956

THE ATOMIC MAN

Allied Artists (B&W)

THE BEAST OF HOLLOW MOUNTAIN

United Artists (US/Mexico)

THE CREATURE WALKS AMONG US

Universal (B&W)



CURUCU, BEAST OF THE AMAZON

Universal

THE DAY THE WORLD ENDED

AIP (B&W)

EARTH VS. THE FLYING SAUCERS

Columbia (B&W)

FIRE MAIDENS FROM OUTER SPACE

Topaz Films (England) (B&W)

FORBIDDEN PLANET

MGM

THE GAMMA PEOPLE

Columbia (England) (B&W)

THE INDESTRUCTIBLE MAN

Allied Artists (B&W)

INVASION OF THE BODY SNATCHERS

Allied Artists (B&W)

IT CONQUERED THE WORLD

AIP (B&W)

THE MOLE PEOPLE

Universal (B&W)

NOT OF THIS EARTH

Allied Artists (B&W)

THE QUATERMASS EXPERIMENT

Hammer/United Artists (England) (B&W)

SATELLITE IN THE SKY

Warner Brothers (England)

THE SHE CREATURE

AIP (B&W)

UPD

United Artists (B&W with colour sequences)

WARNING FROM SPACE

Dual/AIP-TV (Japan)

X THE UNKNOWN

Hammer/Warner Brothers (England) (B&W)



1957

THE ABOMINABLE SNOWMAN OF THE HIMALAYAS

Hammer/20th Century-Fox (B&W)

THE AMAZING COLOSSAL MAN

AIP (B&W)

ATTACK OF THE CRAB MONSTERS

Allied Artists (B&W)

ATTACK OF THE 50-FOOT WOMAN

Allied Artists (B&W)

BEGINNING OF THE END

Republic (B&W)

THE BLACK SCORPION

Warner Brothers (B&W)

THE CAT GIRL

AIP (England) (B&W)

CYCLOPS

Allied Artists (B&W)

THE DEADLY MANTIS

Universal (B&W)

FROM HELL IT CAME

Allied Artists (B&W)

THE GIANT CLAW

Columbia (B&W)

THE INCREDIBLE SHRINKING MAN

Universal (B&W)

INVASION OF THE SAUCER MEN

AIP (B&W)

THE INVISIBLE BOY

MGM (B&W)

KRONOS

20th Century-Fox

THE LAND UNKNOWN

Universal (B&W)

THE MAN WHO TURNED TO STONE

Columbia (B&W)

THE MAN WITHOUT A BODY

Budd Rogers (England) (B&W)

THE MONOLITH MONSTERS

Universal (B&W)

MONSTER FROM GREEN HELL

DCA (B&W)

THE MONSTER THAT CHALLENGED THE WORLD

United Artists (B&W)

THE MYSTERIANS

Toho/MGM (Japan)



THE NIGHT THE WORLD EXPLODED

Columbia (B&W)

QUATERMASS II

Hammer/United Artists (England) (B&W)

RODAN

Toho/DCA (Japan)

SPACE MASTER X-7

20th Century-Fox (B&W)

TEENAGE MONSTER

Howco (B&W)

20 MILLION MILES TO EARTH

Columbia (B&W)

THE 27TH DAY

Columbia (B&W)

THE UNEARTHLY

Republic (B&W)

THE UNKNOWN TERROR

20th Century-Fox (B&W)

WAR OF THE SATELLITES

Allied Artists (B&W)



1958

THE ASTOUNDING SHE-MONSTER

AIP (B&W)

ATTACK OF THE PUPPET PEOPLE

AIP (B&W)

THE BLOB

Paramount

THE BRAIN EATERS

AIP (B&W)

THE BRAIN FROM PLANET AIOUS

Howco (B&W)

THE COLOSSUS OF NEW YORK

Paramount (B&W)

THE COSMIC MAN

Allied Artists (B&W)

COSMIC MONSTERS

DCA (England) (B&W)

THE CRAWLING EYE

DCA (England) (B&W)

THE DAY THE SKY EXPLODED

Exoteflor (France/Italy) (B&W)

FIEND WITHOUT A FACE

Anglo Amalgamated/MGM (England) (B&W)

THE FLY

20th Century-Fox

FROM THE EARTH TO THE MOON

RKO

GIANT FROM THE UNKNOWN

Astor (B&W)

THE H MAN

Toho/Columbia (Japan)

I MARRIED A MONSTER FROM OUTER SPACE

Paramount (B&W)

THE INVISIBLE AVENGER

Republic (B&W)

(I) THE TERROR FROM BEYOND SPACE

United Artists (B&W)

THE LOST MISSILE

United Artists (U.S./Canada)

MONSTER ON THE CAMPUS

Universal (B&W)

NIGHT OF THE BLOOD BEAST

AIP (B&W)



QUEEN OF OUTER SPACE

Allied Artists

THE SPACE CHILDREN

Paramount (B&W)

THE SPIDER

AP (B&W)

TEENAGE CAVEMAN

AP (B&W)

THE THING THAT COULDN'T DIE

Universal (B&W)

VRAN THE UNBELIEVABLE

Toho/Crown International (Japan/U.S.) (B&W)

WAR OF THE COLOSSAL BEAST

AP (B&W with colour sequence)

WILD WOMEN OF WONGO

Welcott

THE WORLD, THE FLESH AND THE DEVIL

MGM (B&W)

1959

THE ALLIGATOR PEOPLE

20th Century - Fox (B&W)

THE ANGRY RED PLANET

AP

THE ATOMIC SUBMARINE

Allied Artists (B&W)

ATTACK OF THE GIANT LEECHES

AP (B&W)

BATTLE IN OUTER SPACE

Toho/Columbia (Japan)

BEAST FROM HAUNTED CAVE

Filmgroup (B&W)

THE BRAIN THAT WOULDN'T DIE

AP (B&W)

CALICO, THE IMMORTAL MONSTER

Allied Artists (Italy) (B&W)

FIRST MAN INTO SPACE

Anglo Amalgamated/MGM (England) (B&W)

THE 4D MAN

Universal

THE GIANT BEHEMOTH

Allied Artists (England) (B&W)

THE GIANT GILA MONSTER

McLendon Radio Pictures (B&W)

THE HEAD

Tetra-Lux (West Germany)

THE HIDEOUS SUN DEMON

Pacific International (B&W)

INVISIBLE INVADERS

United Artists (B&W)

ISLAND OF LOST WOMEN

Warner Brothers (B&W)

JOURNEY TO THE CENTER OF THE EARTH

20th Century - Fox

THE KILLER SHREWS

McLendon Radio Pictures (B&W)

THE MANSTER

Lopert (U.S./Japan) (B&W)

MISSILE TO THE MOON

Astor (B&W)

THE MONSTER OF REDRAS BLANCAS

Film Service Distributors (B&W)

ON THE BEACH

United Artists (B&W)

PLAN 9 FROM OUTER SPACE

DCA (B&W)

RETURN OF THE FLY

20th Century - Fox

THE ROBOT VS. THE AZTEC MUMMY

K. Gordon Murray Productions (Mexico) (B&W)

TEENAGERS FROM OUTER SPACE

Warner Brothers (B&W)

THE WASP WOMEN

Allied Artists (B&W)

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